

# ABOUT PLAYS AND PLAYERS

## BIDE DUDLEY

A. H. Woods said last night that Andreas Dippel had expressed a desire to acquire rights to "The Song of Songs," which would enable him to present the Sheldon-Sudermann drama in the form of an opera. His idea was to have Puccini write the music. No arrangement has been made to this end, but Mr. Woods is considering the matter.

### DISCOVERED!

From the conning tower of this department the special observer has discovered a bit of news heretofore unnoticed. In the line-up of those who are financially interested in "Foghorn," now at the Park Theatre, is a young man called F. P. A., who embellishes a morning newspaper with brisk brainlets. Now for a last time! Let's see! Oh, here's one! Undoubtedly his friends all hope the venture F. Pays.

### THE PLAYHOUSE DARK.

No performance of "Just Himself," in which Lydia Lopokova was making her first venture as an English-speaking actress, was given at the Playhouse last night. The engagement was terminated abruptly late yesterday when it was decided the business the show was drawing did not warrant a continuance. W. A. Brady's production of "Stingers" will open at the Playhouse Jan. 6.

### "KIDDING" THE ACTORS.

That wag, Arthur Hammerstein, sent a wire yesterday to Conroy and Le Maire, the comedians who ran about of the law in Boston when it is alleged, they refused to fill a vaudeville engagement. The message supposedly was signed by their booking agent and read: "Can book you in Bing Sing next week. Rush photos to Warden."

### ANDERSON PLANS REVUES.

Sam Hork, General Manager of the G. M. Anderson Company of San Francisco, who is here to take two big musical companies West, says that his concern is contemplating putting on revues in San Francisco and Los Angeles. Several regular musical pieces, which have attained success in New York, will be used also.

### THE RAILROAD TO BLAME.

Because the engine on No. 7 broke down here yesterday the "Dainty Dora" show troupe gave a performance at the opera house last night. The railroad really should give this division better engines.—Winston (Ark.) Standard.

### "I WONDER," SAYS JAKE.

By the way, Jake Rosenbath seems inclined to doubt the story about the \$25,000 certified check Mr. Hork is said to have brought to New York with him.

### GOSSIP.

Louis Mann's new play is to be called "The Hubble." Harry Reichenbach goes with Bosworth, Inc. Monday. Henry Arthur Jones is planning a trip to Bermuda. "Children of Earth" will open in New Haven Jan. 5. It will reach New York Jan. 12.

The name of the new Forbes comedy has been changed from "In the Line of Duty" to "The Show Shop." Harry Davis has returned from Chicago, where he went with a Joseph Brown attraction. Fred Ward, the vaudeville agent, who is very ill, is reported as being near death last night. Al Ray, who writes film scenarios and acts in slap-stick comedies, has left Los Angeles and returned to New York.

Thomas Funder of "Hello, Broadway" gave E. Wallace Dunn a stickpin yesterday. Mr. Dunn took one look at it and—about—immediately flung it away. Taylor Greenleaf has abandoned his B. Henry sketch. He found it didn't show up well in rehearsal. He may put on a playlet based on motor boating.

Adrienne Morrison is to have the heavy role of Lucie Brumage in Richard Bennett's production of "Maturity."

### MARTIN BECK RETURNS.

Martin Beck returned yesterday from Kansas City, where he saw the Orpheum Circuit's newest theatre opened. W. H. ("Rube") Dickinson, the actor who was killed when a cornice fell on him in Kansas City Monday, was on the initial bill. Mr. Beck says the old Orpheum, formerly the Ninth Street, has been turned over to the men who own the property and is closed.

### FROM THE CHESTNUT TREE.

"What does a man have to be to be buried with military honors?" "Dead!"



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## THE EVENING WORLD'S "MOVIE-STORY" COMPLETE EACH WEEK

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## WHEN FATE FROWNED—By A. S. Howard

FERD G. LONG, Illustrator

### Part Three—Hope's Disappearance

THE EVENING WORLD each week will pay \$25 for an accepted original MOVIE-STORY SCENARIO, including turning points. Address: MOVIE-STORY EDITOR, EVENING WORLD, 82 Park Row, N. Y. City.

Their hydroaeroplane demolished by collision with the steamer, which, unheeding their cries, rushes away into the night, Hope and Ted are left floundering in the water. Fortunately Ted can swim, and with the aid of the floating pontoon they make for shore.



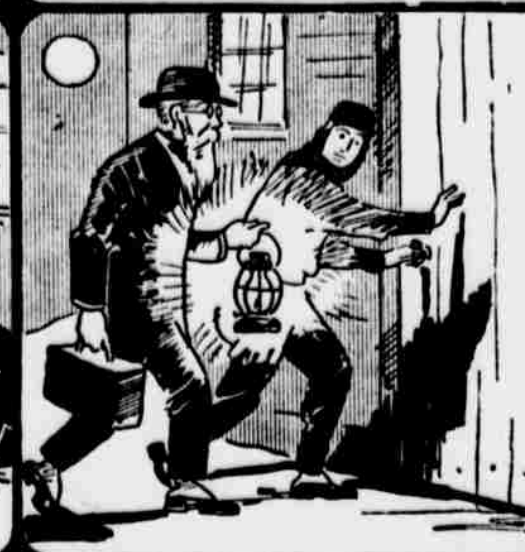
By the time shore is reached Hope is thoroughly exhausted, and Ted carries her up the steep bank toward a small camp shack visible in the light of the setting moon. It is untenanted. Ted, forcing an entrance, looks for matches.



He finds some, also a lamp, which he lights. Then he deposits Hope on a cotbed in the single room and, frightened by her lapse into unconsciousness, decides to go in search of assistance. The lights of a town twinkle not far away.



Fortune leads Ted to the house of a doctor living at the edge of the town, and although the physician is but a few minutes getting dressed, the time seems an eternity to Ted. Aided by a lantern, they make their way back to the shack.

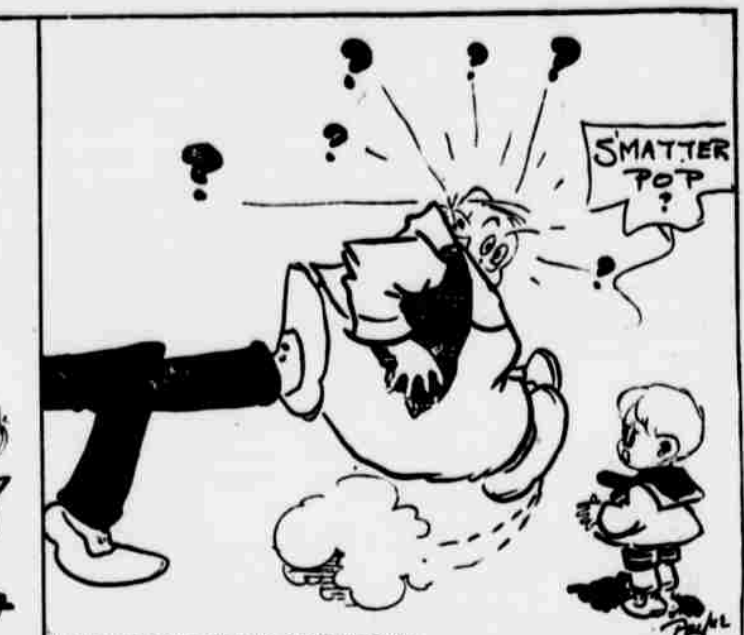


Ted, leading the way, enters the shack first. Amazingly he looks around for Hope. The shack is vacant—Hope is NOT THERE! He calls, but there is no answer. Again that "hunch" of danger comes to him.—Continued to-morrow.



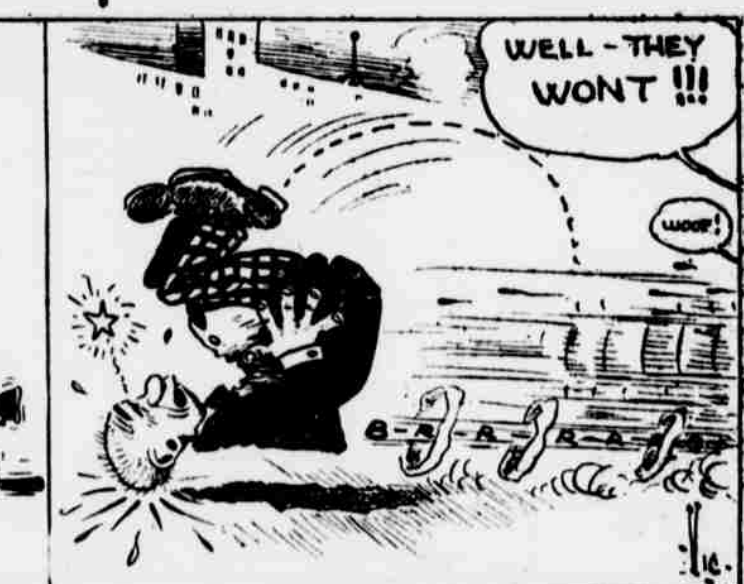
## "S'MATTER POP?"

By C. M. Payne



## FLOOEY AND AXEL—Don't Blame Floeey for Starting So Suddenly—He Was in a Big Hurry!

By Vic



## THE MARRYING OF MARY—We Reckon Bill's Dishwashing Education Will End Where It Began!

By Thornton Fisher



## HOW JACK "MADE GOOD"—No. 8—His "Code"

THE EVENING WORLD'S "Success Movies" for Young Men, by the Author of "Straight From the Shoulder," "The Road to Promotion," &c.

WILL B. JOHNSTONE, Illustrator

By Hazen Conklin



When Jack gets home, one eye swollen and darkened from Tom's blows, his mother anxiously asks him what has happened. But Jack makes evasive replies and his father, reading something of the situation, says: "Let him alone, mother. If he doesn't want to tell us about it, that's his business."

The next morning when Jack reaches the office, the office manager calls Tom and him over to his desk and demands an explanation of their fight. Tom is sullenly silent. Jack, resolved not to be a "squealer," merely says: "I'm sorry, but I can't explain. It's that all, sir."

During the day the office manager watches the two boys and sees Tom frequently leer at Jack in an insinuating manner. He recognizes that there is bad blood between them, but does not understand the reason. Somehow he cannot place the blame on Jack, but the matter puzzles him.

That night Jack, fairly bursting to tell his troubles to some one, unburies his heart to his father. He tells him of the disarranged files, of his suspicions of Tom and of the stand he had taken when the office manager demanded the reason for the boys' fight. He knows that his father will "understand."

"My son," his father says, "your Code of Honor does you credit, but this boy probably will try to harm you again. Let me think the matter over and perhaps I can help you scheme a way to make the truth tell itself. Meanwhile work all the harder at your job."—Continued to-morrow.

## The Morning Programme.

THE Louisville Courier-Journal quotes this office dialogue: "Miss Vanessa, have you got your hair and complexion fixed for the day?" "Yes, sir." "Got your chewing gum going nicely?" "Yes." "Read the morning instalment on the daily love story in the paper?" "Yes." "Then take this letter, please."

